

4/5/26.

CYLINDER SERIAL NO. 16131

" CATALOG NO. 3756

DISC SERIAL NO. 6540A + 3069A

MONTY LISTED.

TITLE LET US NOT FORGET AND

STAR SPANGLED BANNER

TALENT T.A. EDISON BY N.Y. MILITARY BAND.

SPECIAL NO. 1 SPECIAL NO. 2

S. 1 © BAND R. 77

S. 1 © R. 77 BAND

7  
77 TALKING

7  
77 TALKING

This is the second version of the famous No. 3756 (the first was recorded in December 1918 to commemorate the end of World War I). Note the correct title of the musical selection after the speech, as the footnote on page 170 of EBAR, II, is in error. The first version had no music at all!

## Blue Amberols Reconsidered

New Information on Acoustic & Electric Dubbing

Ron Dethlefsen

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#### **DEAR APM:**

**Question:** I have noticed on some Graphophones that a patent date of March 30, 1897 appears on the upper frame or mechanism. Yet when I observe the dates on the Graphophone Scroll Decal on the cabinet, the date is March 20, 1897. Which is the correct date?

**S.M., Ft. Lauderdale**

**Answer:** Well, Columbia has done it again! First they misspelled the name of their own invention (*Graphaphone*: see **APM**, Vol. V, No. 6), and now this. The correct date for the patent of the Type A Graphophone was March 30, 1897, awarded to T. H. Macdonald. He had applied for it on Nov. 27, 1896, giving as one of its novel features the new 'gateless' design. Patents, then and now, are issued only *once* each week, so it would be impossible for *both* dates to be correct. I would be very interested to know if Columbia ever caught this particular error as they did the one referred to above. If anyone finds the correct date of March 30, 1897 on their scroll decal, please let us know.

## **Sousa's "Canned Music"?**

Doug Boilesen

In the annals of phonograph criticism, "canned music" must surely stand out as the most famous epithet hurled against mechanical music. The references to John Philip Sousa as the originator of this well-used term are too numerous to mention. The earliest reference that I can locate for Sousa's use of the phrase is in his article "The Menace of Mechanical Music", in *Appleton's Magazine* for Sept. 1906.

However, the well-known short-story writer O. Henry used the phrase "canned music" in his "The Phonograph and the Graft", published in *McClure's Magazine*, for Feb., 1903, some 3½ years before Sousa! Besides this expression, O. Henry added less memorable ones as well — for example: "our galvanized prima donna," "the work of a can-opener" and a "musical corn sheller."

It seems quite likely that such jokes and terms as "canned music" were already in circulation by 1903, but O. Henry's use of the words appears to be the earliest printed reference. If anyone knows of a still earlier use of the phrase, I would be glad to hear of it. □

## DUBBING DE-MYSTIFIED

### *The Logs of Edison's Columbia Street Dubbing Studio*

Ron Dethlefsen

For a number of years, collectors have known that Edison Blue Amberol cylinders were usually "dubbed" or transferred from Diamond Discs. But the exact method or process that Edison used was virtually unknown. Recently, though, in a locked file cabinet within the vaults of the Edison National Historic Site, the logs of the Columbia Street Dubbing Studio (no relation to a company with a similar name!) were discovered by collector Ben Tongue and archivist Reed Abel of the Edison Site. And what was the method used to dub the cylinders? It was a horn-to-horn process whereby a disc phonograph was placed before a cylinder recording machine with the respective horns apart or slightly telescoped. The Diamond Disc was then reproduced and an acoustical transfer was made to the cylinder recording blank. But as you will see, the process entailed constant experimentation and refinement which went on until the very end of Blue Amberol production in July of 1929.

In *Edison Blue Amberol Recordings 1912-1914*, page 17, I quoted from a laboratory notebook dated September 21, 1914 which stated that experimental dubbings had been played for Mr. Edison and that he had given approval for commercial dubbings to be made. According to the logs uncovered by Tongue and Abel, commercial dubbing of cylinders began on September 23, 1914, with "Firelight Faces" by Helen Clark being the first cylinder to be so transferred. However, the first dubbed cylinder *released* was No. 2488 "By the Setting of the Sun" by Walter VanBrunt. It is possible, though, that some of the experimental dubbed 'takes' may have been released in December, 1914, such as No. 2476 "Birthday of a King" by Thomas Chalmers, but according to the dubbing logs, the first dubbed Blue Amberols were released in January, 1915.

Now let us turn to an overview of what is contained in the seventeen volumes of logs which cover the period September 23, 1914 through July 2, 1929. It seems that the first recordings were made by simply playing the disc records into the cylinder recording machine, horn-to-horn, using different wax blanks, reproducers, horns and recorders. Then, on October 12, 1914 it was found that better results could be obtained if a hole was

opened, by means of a sliding damper, on the top of the recording horn or in a flexible tube leading to the recorder. This allowed volume to be reduced on high notes, resulting in a more balanced dubbing. Further refinements in dubbing were achieved by moving the horns apart on loud passages. This was first done on November 5th, 1914 for "I Want to Go Back to Michigan" by Billy Murray (No. 2507, 'take three'). On take four of the same cylinder, the smaller reproducing horn was inserted or telescoped into the larger recording horn. (As a sidelight, I must add that usually all dubs of a particular title were made from a single disc master 'take'. Evidently there was a pre-selection of the best disc take before six or eight pressings were made of it for the dubbing studio, and only rarely did the dubbing studio staff call for pressings from a different take to be sent over from the factory.)

Beginning December 29, 1914, the horn distance measurements were carefully noted in the logs. That day, four takes of "Operatic Rag" by Sodero's Band (No. 2583) were made with horn distances of 0 inches, 1½ inches, 8¼ inches and 7½ inches. Band recordings, with their greater volume, required more distance than vocals. During 1915 and early 1916, horn insertion rates noted for other records were between one and four inches, although the word "limit" is sometimes seen. After July, 1916 the insertion notes listed only the terms "E-1, E-2 or E-3". It appears as if the practice of opening holes in the horn or throat of the recorder allowed volume to be reduced when needed and standard insertion rates allowed volume to be enhanced when needed. Furthermore, on some recordings, such as No. 3511, "I'm Just a Ragged Newsboy..." by Walter VanBrunt, the speed of the disc master was increased. The logs also show that these recording adjustments were carried on while the recording process was underway because there are many references to opening and closing holes and swinging horns apart on different passages of the same take. The dubbing studio logs also state that rubber-rimmed horns were used to prevent metal-to-metal contact as the horns were manipulated. By September, 1915 a movable carriage was in use on which the recording horn rested, allowing

that horn to be telescoped in or out of the larger recording horn during recording. The horns did not move laterally with the records as in most Edison commercial playback machines; evidently the apparatus was developed from regular recording machines where the *records or blanks* moved under the styli. In short, the arrangement was similar to the Opera cylinder machine where the horn could be moved independently while the record was moved by a traversing mandrel beneath the stationary reproducer.

It has probably occurred to you that Edison and his associates were doing what is still being done in recording laboratories --- remixing or re-mastering recordings. Each dubbed Blue Amberol is slightly different in tone, and sometimes tempo, from its disc counterpart due to the mechanical remixing used in the dubbing process. Dubbing allowed Edison to continue issuing cylinders long after it would have been economically impossible to issue them in a directly recorded form (see *EBAR*, I, pp. 18-19). But possibly another advantage brought out in the dubbing logs was that Diamond Disc pressings were previewed and defects discovered due to the close monitoring that took place as the discs were dubbed to cylinders. Countless notations in the dubbing logs attest to the fact that pressings fresh from the factory were often defective to such an extent that the Working Mould Department was asked to make new moulds from which better disc dubbing masters could be pressed. It is then likely that the new moulds were used to make better commercial Diamond Discs after pressings had been made for the dubbing studio. Sometimes new moulds were not made and faulty passages on the disc sub-masters were repaired. This was the case with No. 28240 "Suicidio" by Margaret Matzenauer. The log sheet for this record contains the following remarks: "Numerous knocks in this sub repaired - best can be done with it." The cylinder was approved on July 3, 1916, but evidently it still wasn't perfect and was ultimately rejected for issue. But that hasn't stopped collectors from looking for it!

I regret there is not space here to detail all of the interesting notes contained in the Columbia Street Dubbing Logs, such as the disc-to-disc dubbing experiments and the

cylinder-to-cylinder experiments. There was also some direct recording of educational cylinders for Ediphone instructional uses, and a direct disc recording of a message in Morse code by Thomas Edison which was later dubbed to cylinder. But now let us move on to the late 1920's and electrical dubbing of cylinders.

As I wrote in *EBAR*, II, page 417, electrical dubbing came about because the Edison company wanted its cylinders to sound as good as inexpensive electrically recorded discs and the company also wanted to make the cylinders comply with the greater fidelity now inherent in Diamond Discs. Furthermore, Amberols may have been improved as part of a general upgrading and enhancement of Edison's whole line of phonographs, records, and radios in 1928-29 (Please see *New Amberola Graphic*, Autumn, 1981, p. 3).

According to the Columbia Street Studio Logs, Blue Amberol No. 5653, "The Bum Song", was the first *electrically* recorded (dubbed) cylinder, having been dubbed on Jan. 21, 1929. (Previous transfers from electrical Diamond Discs were *acoustically* dubbed). Blue Amberol No. 5650 - although recorded slightly later - was the first electrical dub to be *released*. It was entitled "Happy Days and Lonely Nights" by Al Friedman's Orchestra. As the logs show, the electrical process was not perfected right away and *companion* acoustical dubs were made. In the case of No. 5650, and others, both types of dubs may have been issued. The log shows that an acoustical dub was chosen for release, but my copy of No. 5650 displays five dots on its rim, which means that it is an electrical dub made on February 5, 1929. The acoustical dubs were made on January 14th. Both types of dubs continued to be made until late June, 1929 --- less than one week before all Blue Amberol entertainment cylinders ceased being produced! Parenthetically, I must add that nearly all Amberols had been made from electrically recorded discs since No. 5400, which was released in November, 1927. However, until No. 5650, all Amberols were acoustically dubbed or transferred.

What follows is only a tentative glossary of terms used in electrical dubbing, since most of Edison's recording methods were a trade secret and the terms were not fully explained in the logs.

## Key to the log book pages

Bosch.....	magnetic pick-up made by American Bosch Co.
D.H.....	disc reproducing horn.
Experimental wax.....	wax blanks of harder or softer composition than usual?
Kick or Kicker ..	a device used to enhance volume?
O.W. ....	old wax, perhaps re-shaved blanks                            or re-melted wax?
R.H.....	cylinder recording horn.
R. ....	cylinder recorder used for a particular take.
Regular wax.....	wax blanks cured the usual three months before use.
S. ....	disc speaker or reproducer used per take.
Spec. ....	denotes takes recorded or "Specials".
V.T.....	volume control.
Q.....	indicated which take or takes approved for release.

The electrical dubs that I have listened to seem to have less surface noise and more volume than the acoustical dubs and they also seem to have shorter run-in times before the selections are heard. One selection, No. 5652, take seven, "The Big Rock Candy Mountain" by Vernon Dalhart has what sounds like electronic feedback shortly after the selection concludes, though the log notes show only two *acoustical* dubs were made for this record.

It may seem foolish in retrospect that Edison and his associates were still experimenting with improving Blue Amberols when these elegant records had already become an anachronism. However, the experiments did pay dividends because electrical dubbing was carried over into continuous production of Ediphone School Records for the use of secretarial schools until 1960, the midst of the LP era! I hope that what I have written here will inspire other researchers to look into the last years of Blue Amberol production and that an account of the Columbia Street Studio Dubbing Logs may be published in full someday. □

Illustration courtesy Edison National Historic Site.

## KINETOPHONE DISCOGRAPHY UPDATE

In his article on the Edison Kinetophone cylinders in APM, Vol. VI, No. 10, George Blacker offered the first known listing of these elusive records. An appeal for further information has produced quite a happy surprise - a new compilation from Art Shifrin of Douglaston, NY. Since the system has attracted more and more attention lately, given its historical importance in the development of "talking" motion pictures, we have decided to run Art's listing in full. The following catalog numbers and titles are drawn from inventory documents and the records themselves (4 $\frac{3}{8}$ " x 7 $\frac{1}{4}"), which were made from 1911 on. One of the records, *The Deaf Mute*, was the first outdoor "Talkie" ever made. All others were made in a studio environment.$

No.	Title
3	<i>See 8M</i>
5	Jack's Joke
7	Mrs. Brooke (2nd dup.)
8M	The Law of the West -- Test A
8M	S-2 Mould removed from shell 3 (12-7-11)
12	The Five Bachelors
16	The Edison Minstrels
20	The Musical Blacksmiths
21	A Few Shamrocks from Ireland
23	Nursery Favorites
25	Mayor [W.J.] Gaynor
27	The Old Minstrel (2nd part)
28	In College Days
32	In Bonnie Scotland
36	Dutch Courage
40	A Six Cylinder Elopement
45	Sextette from Lucia di Lammermoor
46	Spanish Lecture
47	Jardin de Espana
52	The Afterpiece, Minstrels (Part 3)
57	Olivette. Act I, Part 1
65	German Lecture
68	The Deaf Mute, Parts 1-5
72	Japanese Vaudeville
74	After Many Years (Rec 2, sc. 3; 3,8)
75	Dixie Days

77	Which Shall It Be? (Sc. 4 & 5)
83	The Old Violin
84	"The Duties of a Man of Wealth" Andrew Carnegie
86	Kafer and Fliege
90	Der Handschuh
91	Feierabend auf der Sennhutte
92	The Old Songs are Best
98	Die Zauberflote
103	Picture No. 1527, Pt. 2
104	National Tanze
114	Scene de la Vie Parisienne a Montmartre du Docteur Andre Gil (D-B #1)
123	Lasses Kupletter Och Frieriscenen Med Stina Ur Nerkungarna
126	Sverige du Gomla du Fria
128	Duett Ur Kornevilles Klocker
129	Svenska Folkvisor
136	R 105 Russian Title
137	R 101 Russian Title
139	Husarenliebe
141	Fritzi Rolly & Turl Weiner
143	Der Hutschenschleuderer
145	Hasst a Lust Soldat zu Sein
155	Carmen (Pts. 1-3 & Finale)
160	Mignon Air et Duo
161	T...etto, Finale, Faust
164	Samson & Delilah, Air & Duo, II Acte
165	Carmen Duet, Finale
166	Lucia di Lammermoor
168	Il Trovatore, Finale (IV Atto)
170	R 112 Russian Title
174	Die Puppe (Pts. 1-4)
177	R 118 Russian Title
187	Pazapacs?
192	R 121 Russian Title
194	Grand -- Blue Danube Waltz
195	R 124 Russian Title
196	R 125 Russian Title
197	R 126 Russian Title
201	Madame Charles ...hof Konzert Franz Shubert
204	R 131 Russian Title
210	R 136 Russian (?)
214	Ein Kunsterlos
217	AEMOHb III HAI7AAEHIE TATAPb (R141)
222	Couplets von Hans Hauser
223	Schwarze Schuhplattler (Dance)

225	Lachcouplet -- Prof. Hans Fredy
227	R 137 Russian Title
239	R 154 Russian Title
244	R 151 Russian Title
257	"The Birth of the Telephone" Thomas A. Watson
260	Yakkasan (D-60)
261	Sandai Hagi (D 154)

*Titles without catalog numbers include:*  
 Charge of the Light Brigade  
 Lecture Revised (E)  
 Old Guard  
 Revenge of the Indian Girl  
 Scene from 'Julius Caesar'  
 The Transformation of Faust  
 Wainwright Quintette No. 2

*Experimental records include:*  
 Factory Test Record - Dub. B, with 7  
 bands as follows:  
 Constant tone, triangle waveform, approx.  
 440 Hz.; Piano notes; Trumpet w/ piano  
 acc.; Soprano w/ piano acc.; Baritone w/  
 piano acc.; Tuba and Xylophone; Chimes.  
 Military Napoleon - Legion of Honor  
 (white wax)  
 Unidentified drama of adult woman  
 questioning adoptive parents about her  
 biological mother (white wax).  
 Light comedy about a misarranged mar-  
 riage (white wax)  
 Record for W.E. Co. [Western Electric]  
 by Mr. [M.R.] Hutchison.  
 Teaching English to Coming Americans  
 (white wax).  
 Master Track -- March 25/14.

This now seems to be the most com-  
 plete list of Edison Kinetophone cylind-  
 ers. All listed above are made of celluloid  
 unless otherwise noted. The quality of  
 sound varies, but the very best examples  
 indicate that the recording technology  
 and the increased diameter of the cylinder  
 gave superlative results, perhaps the best  
 recordings of their time. Mr. Shifrin is try-  
 ing to locate the corresponding films so  
 that he can recreate a modern playback of  
 one of the first commercial talking pic-  
 tures. Any correspondence will be for-  
 warded to him through APM. □

## FROM THE GOLDEN AGE OF OPERETTA RECORDINGS: Victor Herbert

Joe Klee

According to *The Concise Oxford Dictionary of Music*, 3rd edition (a book I prefer to Grove's encyclopedia simply because it is concise) Operetta is a little opera, a play with overture, songs, entr'actes and dances ... however the term has become synonymous with light opera such as Strauss' *Die Fledermaus* and musical comedy such as Noel Coward's *Bitter Sweet*. That's a good working definition although I'd like to know where they would classify a work like Lehar's *Merry Widow*. Is it light opera, musical comedy, fish, foul, black, white or grey? Somewhere between the extremes of *Fledermaus* and *Bitter Sweet* lie the more than 30 stage works composed by Victor Herbert, first produced generally at first-run Broadway houses but now, thanks to the all-inclusiveness of the New York City Opera's definition of the term, presented by the New York City Opera Company.

Herbert was certainly many things to many people. He was a virtuoso cellist, conductor of the Pittsburgh Orchestra, a bandmaster, a composer of symphonic poems and cello concerti and certainly a writer of tunes that have been sung, hummed and whistled by nearly a century of Americans.

A tribute is long overdue, although I seem to remember an early set of Victor Red Seal 12-inch records which would have been issued sometime in the 1930's or the early 1940's. I don't recall the names of the singers although James Melton may have been among them, but I do remember that the orchestra was directed by Nathaniel Shilkret and that each record included gems from one or another Herbert operetta. Smithsonian Records finally filled the gap with a three record set issued in 1979 covering the Early Victor Herbert from the Gay Nineties to the First World War, compiled by Allen G. Debus, a reigning expert on early American Musical Theatre. The album includes gems from six of Herbert's Operetta's plus two of his Operas (so distinguished because they were intended for performance at the Met rather than the Majestic, the Knickerbocker or any other Broadway theatre. Most of the recordings were made for Victor, surprisingly few by members of the original casts of the shows, far more by Herbert's Orchestra and by that ubiquitous catchall, the Victor Light Opera Company. There are occasional Columbias by George Alexander and Billy Murray and Cecil Fanning. Of more interest to the reader of APM will be the four 1898 sides recorded for Berliner and a spurious Zonophone circa 1900 about which more later. What is surprising is that nothing is included from the 1909 Edison series. This could have included selections from some of the lesser known Herbert scores such

as *Little Nemo* and *Old Dutch*. Another oddity is the inclusion of a Victor Herbert's Orchestra recording of selections from the *Fortune Teller* date 1903 which is NOT listed in *The Complete Entertainment Discography* by Rust and Debus. This is a bit easier to understand when you notice that in the 'contents listing' of the Smithsonian album this selection is listed simply as Victor Herbert's Orchestra and not, as on most of the other selections by this group, (directed by Victor Herbert). It is most probable that Victor Herbert did not conduct this selection which opens side two and may or may not actually be by Victor Herbert's Orchestra.

Side one includes a selection by Victor Herbert as solo cellist and several selections by Victor Herbert's Orchestra (two with the maestro listed as conductor - one where his conspicuous absence from the credits would indicate his absence from the session). These go all the way from the familiar and excellent *Badinage* to the rather dreadful *American Fantasie*, parts 1 and 2. When one hears this campy pastiche of American tunes one can forgive Herbert for not showing up to conduct it at the session. Considering his excellence as a composer of wonderful original material he probably would just have soon forgotten he ever wrote this potboiler. The final selection on side one is not written by Victor Herbert but, to his eternal shame, by one Frederick Hager. It is a piece of rubbish for band and narrator describing the *Battle of Manila*. It was recorded circa 1900 and originally published as Victor Herbert's Band. Herbert had taken over Gilmore's 22nd regiment band in 1893 (following Gilmore's death) and was to head this group until 1900. This was, however, according to Debus' notes, a house band later renamed The Zono-Phone Concert Band after a 1904 lawsuit brought against Zonophone by Victor Herbert. Its inclusion, both here and in *The Complete Entertainment Discography* under the Herbert listings would tend to legitimize it as a Victor Herbert item, yet so much in the cautiously worded liner notes ("the label *ascribes* the performance to Victor Herbert's band") tends to cast doubts. It's a terrible piece of music badly recorded and yet if it is a legitimate Victor Herbert item it seems to be the earliest recording we have of him.

Side two is devoted to *The Fortune Teller*, actually Herbert's sixth Operetta. It includes the aforementioned 1903 Herbert-less medley and the aforementioned Berliners. These are the first Berliners I've ever heard and they were terrible. The strides made in the short stretch of time between 1898 when these Berliners were first made and 1906 when Eugene Cowles re-recorded the show's hit *Gypsy Love Song* for

Victor are as great as the strides between the last acoustical recordings and electrical recording of a few years hence when the companies had found out how to use the microphones properly. Yet the performances preserved are essential, particularly that of Alice Nielsen whose 1898 Berliner of *Always Do As People Say You Should* is the only known surviving recording of Nielsen in light opera repertoire.

Side three is devoted to gems from *Babes In Toyland* and *Mlle. Modiste*. Again we have a surplus of instrumental excerpts recorded by Victor Herbert's Orchestra at a later date but we do have one gem from 1903, *Toyland*, recorded for Victor by Corinne Morgan and the Haydn Quartet. From *Mlle. Modiste*, in addition to sides by Herbert's Orchestra and the Victor Light Opera Company there's *I Want What I Want When I Want It* recorded by George Alexander for Columbia in 1906 and a 1923 recording of *Kiss Me Again* by Amelita Galli-Curci. Why no one recorded Fritz Scheff in 1905/6 singing what was to be her greatest hit is one of those sad cases of hindsight being more accurate than foresight.

The music from *The Red Mill* that opens side four really does little justice to the show. I have seen *The Red Mill* in a recent revival by the Bel Canto Opera Company and it is charming. This comes through only in Billy Murray's whimsical reading of *In Old New York* and is totally lacking in the other two selections, even the aforementioned Murray does assist Ada Jones and Frank Kernell in their humorless version of *Whistle It* which is a very funny bit when seen on stage. *Because You're You* is a fine song if not one of Herbert's best, still very excellent. It surely deserves more life than it gets from Elise Stevenson and Harry MacDonough. Side four closes out with music from *Naughty Marietta*, again largely Victor Herbert's Orchestra and the Victor Light Opera Company including Lucy Isabelle Marsh. Here the hidden gem is John McCormack lending his Irish tenor magic to *I'm Falling In Love With Someone*. Even so it is difficult for anyone who grew up during the generation of the film version of *Naughty Marietta* to conceive of this work without thinking of Jeanette MacDonald and Nelson Eddy. I found this to be so even while watching the recent revival at the New York City Opera or listening to the new *digital* recording just completed by the Smithsonian.

It was always Victor Herbert's ambition to write the definitive American Grand Opera. He came very close to that aim with *Natoma*. It was premiered at the Metropolitan Opera House, where Herbert once served in the orchestra as cellist, with an all-star cast including Mary Garden, Mario Sammarco and John McCormack. Alan Debus makes a point in the liner notes that Victor Herbert may have come

closer to his goal with his operettas than he did with *Natoma* or with *Madelaine* which followed three years later and included Frances Alda in the cast. Frankly the problem, as illustrated by the recordings included here, was that in writing an opera Herbert did not write memorable tunes that the audience might carry home with them after the theatre. Interesting indeed that it was just about that same time that Giacomo Puccini growing tired of writing beautiful tunes abandoned the melodic style that had made his *La Boheme*, *Tosca* and *Madama Butterfly* loved the world over for the ensemble style of opera which brought forth masterpieces of a totally different kind, *La Fanciulla del West* and *Turandot*. Yet there is the wonderful voice of Alma Gluck singing *The Spring Song* and McCormack rendering *Paul's Address* and Frances Alda singing *A Perfect Day* which she insisted that Victor Herbert insert in *Madelaine* as a solo for her in what was basically a recitative ensemble opera.

Side six closes out with gems from *Sweethearts*, not surprisingly also short on memorable whistleable tunes. The big hit, of course was the title song and once again, even with the definitive performance given by Christie MacDonald of the original cast, one cannot help but hear in one's mind Nelson Eddy and Jeanette MacDonald in this music.

I think that maybe, like Puccini after *Butterfly*, Victor Herbert after *Naughty Marietta* felt himself stifled by the confines of writing melodic tunes and hungered for something with a little more meat and potatoes to it. However the price he paid for elevating his art was the loss of his public. Of his post-*Naughty Marietta* operettas *Sweethearts* is the only one which seems to get revived and that, I suspect, has more to do with Jeanette, Nelson and Nostalgia than Victor Herbert's music. Yet taking the career as a whole Victor Herbert was, if not the American Puccini, certainly the American Lehar and, if I may sermonize at this point, it is a lamentable snobbishness on the part of certain powers that be at the Metropolitan Opera House of the 1980's that *Naughty Marietta* is produced over across the plaza at the State Theatre and not at the Met. Yes, the New York City Opera Production ... like the new Smithsonian digital recording ... is wonderful ... but what if there could be a production with a cast including Placido Domingo as Captain Dick and Teresa Stratas as Marietta!!!

Smithsonian Recordings DPM 30366 can be mail ordered from Smithsonian Recordings, P.O. Box 10230, Des Moines, Iowa 50336 or phone ordered with a Visa or Master Charge Card from 800-228-5454 (toll free). The list price of this album is \$19.98 ... \$17.97 for Smithsonian members ... plus \$1.50 for shipping and handling charges. □

## BOOK REVIEW

*V-Discs: A History and Discography* by Richard S. Sears (Greenwood Press, 1980, \$67.50). Published under the auspices of the Association for Recorded Sound Collections.

Tim Brooks

If you are thinking of writing a book about those interesting records put out in the 1940's by the U.S. Army -- stop! *V-Discs: A History and Discography* is more than 1200 pages in length. It contains virtually everything anybody could conceivably want to know about V-Discs.

Why such an exhaustive treatment of such a relatively short-lived label? Well, Richard Sears, who spent 15 years compiling this five pound tome, obviously likes them. And so do many collectors. V-Disc was one of the most unusual labels in history, drawing celebrities from all fields of music to offer their services free of charge on recordings forbidden to the general public -- but of which, millions of copies were pressed. V-Discs are a slice of 1940's America, consisting of issued and unissued commercial recordings, radio broadcasts, soundtracks and (many) original sessions -- all pressed in high quality vinyl or similar materials.

The program began in 1943 as an Army morale project. The records, all 12-inch, were shipped free to troops overseas, with more than eighty million being distributed by the time the program was discontinued in 1949. APM readers may be surprised to learn of the close connection that the program's founder and guiding spirit, Capt. Robert Vincent, had with another fairly well-known name in recording history -- Thomas A. Edison. Vincent, it seems, was a record buff as youth, collecting spoken word recordings in the 1910's. In 1916, at the age of 15, he sailed to Europe with a cylinder machine to collect voice recordings there. A couple of years later he went back to Europe, this time as a newly commissioned Lieutenant in the American Expeditionary Forces, again taking his machine with him to capture the sounds of the times in France.

After the war Vincent went to work for Thomas A. Edison in West Orange, and he appeared in the 1931 film *Thomas Edison* as an engineer. Sears even tells us that when Edison quit the recording business he gave young Vincent "his collection of wax cylinders" (*sic*). Later Vincent opened his own transcription service, National Vocarium, in New York.

In a lifetime of collecting and recording,

Robert Vincent accumulated a collection of more than 10,000 voice recordings, which he donated to Michigan State University in 1962.

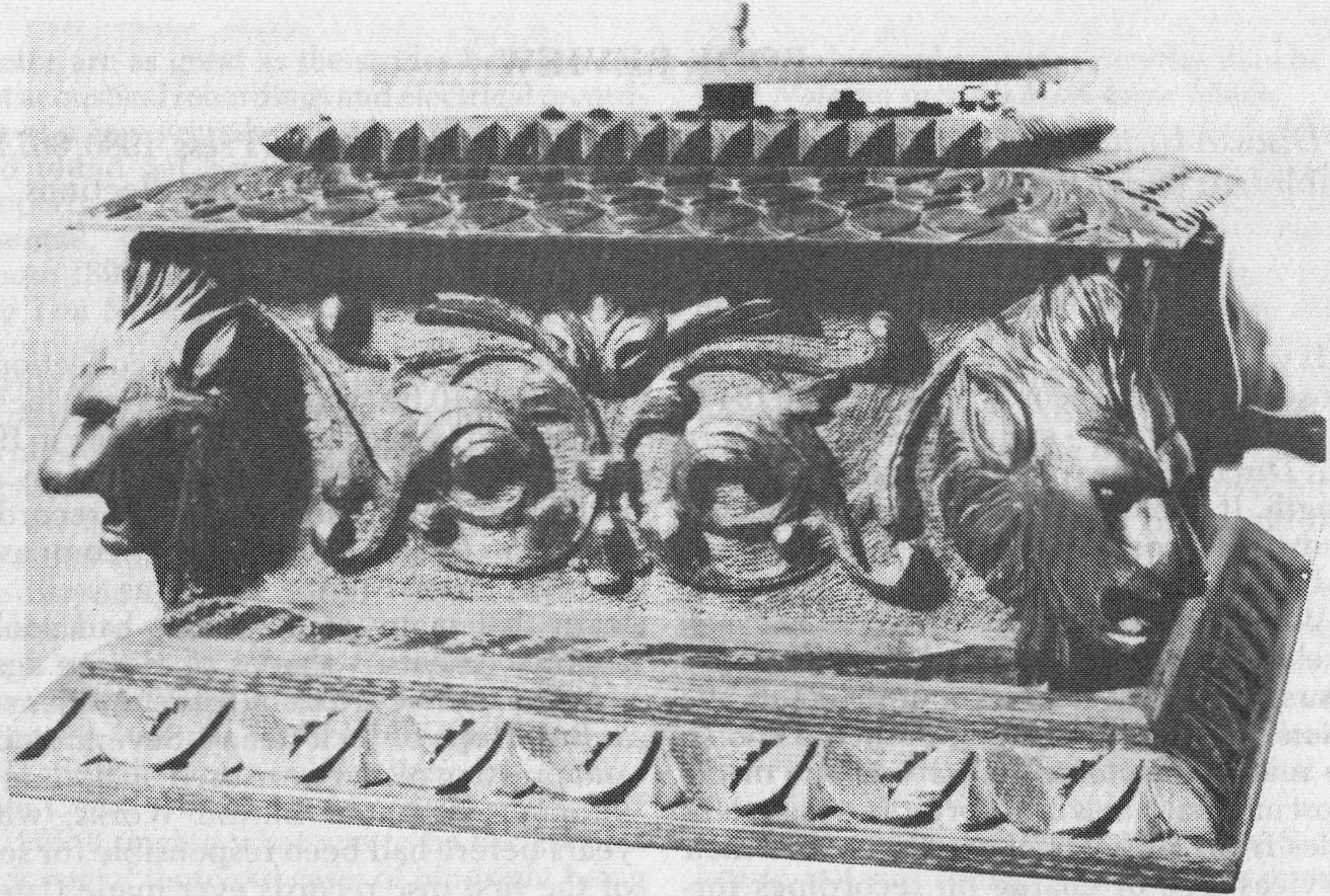
*V-Discs* faithfully traces the origin and history of Capt. Vincent's Army recording program (which eventually encompassed the Navy and Marine Corps as well). We learn that many of the issues had spoken announcements -- shades of Edison again! --spoken by the artists or by celebrities such as Bob Hope or Jack Benny. Several studios and pressing plants were used, including the infamous Scranton Button Works, which years before had been responsible for some of the first disc records ever made (later it was taken over by Capitol).

The bulk of the book consists of listings of all V-Disc masters, by artist, with full details (where available) including recording dates, personnel, and release numbers. Practically every type of music is represented -- pop, classical, country & western, folk, blues, swing -- even a bit of John McCormack. There is extensive annotation, giving everything from short biographies of most of the artists to full transcriptions of the spoken announcements and practically everyone's date of death. The author also has a penchant for giving every artist's real name, whether relevant or not. One would not expect to look here to learn that Sophie Tucker was really Sonia Abuza, or that Henri Rene was really Harold Kirchstein!

The only real criticism of this section is that it does not repeat the artist's name at the top of each page (or even in the body of the listings), making it a little difficult to find where you are when many listings go on for pages. Then too there is the patented Greenwood problem of "light type" (the body of the book was composed from typescript, and it is none too dark).

Appendices include a numerical listing of all issues, and LP reissues of V-Discs (mostly bootleg, since V-Discs technically were never supposed to be commercially sold or privately owned; one man was actually jailed after the war for having a cache of them!). There are also several dozen photos of the V-Disc office staff at work.

It is the ultimate book about V-Discs -- expensive, but you'll never need another. □



**At long last, one of the "Victor" Monarch De Luxe Talking Machines has surfaced! Introduced in mid-1901 by Eldridge Johnson at a cost of \$60.00, this interesting gramophone sold in very limited numbers. Charlie Stewart of Reno, Nevada, would like to correspond with other owners of this machine.**

NOTICE	PHONOGRAPHS FOR SALE	PHONOGRAPHS FOR SALE
<p><b>Don't forget the Tri-State Music Collectibles Show</b> on March 21, 1982, at the Meadowlands Hilton, Sun. from 11 am to 5 pm. For more details, call eve's &amp; weekends (201) 994-0294.</p> <p><b>APM INDEX!</b> Every article, review, and letter indexed by subject, from Vol. I through Vol. VI. Great reference tool. Only \$2.40 ppd. to George Paul, <b>Index</b>, 22 Orchard, Gowanda, NY 14070.</p>	<p><b>Wood Horns</b>, oak or mahogany Opera and Music Master; round cylinder cabinets, complete cases and lids for Opera, Standard, Fireside, Home, Gem, Triumph, etc. Exact Reproductions catalog #4, \$1.00. Bill Moore, 10820 6th Street, Gilroy, CA 95020. Phone (408) 847-2845, 5-8 pm PST. (VII-3)</p> <p>Columbia BH, Victor II, III, Edison Spring Motor, Hexaphone, Victor School oak horn, 2 #10 cygnets, extra straight horn, Orthophonic Credenza, 8-12, 10-50 coin-op, Borgia, Brunswick Radio/phono, Crystola, Gilbert, etc. (VII-2)</p> <p>Edison Voicewriter for sale. Model 66000. Complete except for reproducer and power cord. Make offer. Gary Nitkin, 23 Holland St., Newport, RI 02840. Or (401) 847-8429</p>	<p><b>Phonograph Collection For Sale</b></p> <p>Those who have my list, please note that I am accepting written offers on <i>individual</i> items. If you would like a full listing of machines and parts, please send \$2.00. Successful offers will be notified. Thanks.</p> <p><b>Michael Corbin</b> RD 1, Box 117, Lewes, DE 19958.</p> <p>100 phonographs for sale, many difficult and rare machines. Including Edison Class M, Concert, Victor R, Victor 9-55, RCA D22, and many, many more. Free list for SASE. Joe Weber, 604 Centre St., Ashland, PA 17921. (VII-3)</p> <p>Edison cylinder phonos, disc consoles, Victors; original large horns. Send SASE. J. Johnson, 1134 E. Laurel Dr., Casa Grande, AZ 85222. (VII-2)</p>
<p><b>PHONOGRAPHS FOR SALE</b></p> <p>Edison, Columbia, Victor, etc. Phonos For Sale. Also parts Bought and Sold. Write for list. SASE. Ralph C. Woodside, 51 W. Main St., Georgetown, MA 01834. Or (617) 373-5947 eve's. Also need elbow for rear-mount Type K Canadian Berliner, narrow end 1-3/8". Thanks. (VII-10)</p>		

## PHONOGRAPHS FOR SALE

Learn more about antique phonographs and radios: join the Vintage Radio and Phonograph Society. Enjoy our monthly publication, the **Reproducer**, free ads to members, swap meets, annual auctions, monthly meetings, and much more. For free issue and further info, write: Secretary, V.R.P.S., P.O. Box 5345, Irving, TX 75062. (TF)

Thomas A. Edison and other Phonos for sale, SASE. Parts wanted for any phono. Write for list. *Sedler's Antique Village*, Ralph C. Woodside, 51 W. Main St., Georgetown, MA 01834. Or call (617) 373-5947 eves. (VII-10)

### Quality Castings Now Available!

Those hard-to-find, front-mount phonograph tone and support arms and turntables are finally available in quality reproductions. These parts are expertly polished and come complete with all necessary hardware. Columbia, Victor, Standard, Englewood, Berliner, Harvard, Busy Bee, Zon-o-phone, Harmony, Duplex, Globe. Send 35¢ long SASE for your free lists. **Norm & Jayne Smith**, 9096 Harvard Blvd., Poland, OH 44514. Or (216) 758-1367. (VII-9)

Edison phonographs, cylinders, old 78's, player piano rolls for sale. Joseph McCullough, RD 1, Box 94, Mechanicville, NY 12118. (VII-3)

First Model Edison Gem with built-in Automatic Speaker, key-wind, very fine cond., \$395. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, NY 11226.

Many Edison and Columbia cylinder phonographs. Write for list. Mr. Jean Forget, 50 Guilbert, St.-Paul Co., Joliette, Quebec, Canada J0K 3E0. (VII-2)

## PHONOGRAPHS FOR SALE

Edison Diamond Disc Laboratory Model, mahogany Chippendale upright, in fair cond., best offer. Peter Talmachoff, 12570 Felson St., Cerritos, CA 90701. Or 213-924-5266. (VII-2)

Amberola 75 - best offer. Nice. Cylinder list for SASE. R. P. Marzec, 92 Swimming River Rd., Lincroft, NJ 07738. Or 201-842-7349. (VII-4)

Columbia Eagle, orig. reproducer & lid, \$295. Triumph, mint, C, orig. store plate, \$725. Two-min. Home w/ lid, no repro., \$275. Orig. morning glory flowered horn, red, no dents, \$150. Orig. adjustable floor crane, \$75. Orig. horn for Columbia Q or Eagle, \$75. Orig. 11-panel MG flowered horn, black w/ green & white, \$150. Brian Schulman, Box 434, RD 1, Elizabethtown, PA 17022. Or 717367-4274. (VII-2)

### Collection for sale

Regina Hexaphone, Columbia Home Grand, Edison Opera, Maroon Gem, Mahogany Edison Home, Edison ICS set back Standard, sheet of Centennial Stamps, Edison long-play record (40 min.), Nipper on canvas, Victor Schoolhouse, Victor V with wood horn, 14" plaster Nipper, Victor Universal back-mount, Victor Orthophonic VE8-35, Victrola VV230. Send 25¢ or long SASE for descriptive list to Wendell Moore, RR 2, Box 474H, Sedona, AZ 86336. Or 602-282-3419. (VII-2)

Edison Amberola 75, with 3-drawer cabinet for cylinder storage, mahogany cabinet, good working cond., several Amberol cylinders also available. Further info available. Don Dickey, 846 Leslie Rd., Meadville, PA 16335. Or 814-336-5131 (VII-2)

## PHONOGRAPHS FOR SALE

Edison nickel-plated Home, beautiful factory job, long-bedplate type with large plated morning glory horn, mint cond. Edison 2-and 4-minute Triumph with large 11-panel cygnet horn, mint. Columbia coin-op phono, Model BS. All original, mint cond. Large wood horn, elbow for Victor Schoolhouse model. Several nice Edison Standard & Home phonos at \$400. ea. Write or call: 1-207-989-4441. Lloyd Whitlock, 114 State St., Brewer, ME 04412. (VII-3)

Mahogany-cased Edison Home Standard, or Fireside phonograph. Also any Uncle Josh cylinders. Blaine Shank, 335 Murray Ave., Arnold, PA 15068. Or 412-339-1424

## PHONOGRAPHS WANTED

Outside horn phonographs, any make or model. Toy phonos, needle tins and related paraphernalia. Also Vogue Picture Records wanted. Tibor Bertalan, 4309 Notre Dame Blvd., Laval, Quebec, Canada H7W 1T3. (VII-5)

Want original Maroon Gem Model E with 'N' reproducer. Also want Busy Bee discs. Send photos or condition & price. D. Beyer, 5746 Michael St., San Diego, CA 92105.

Wish to correspond with any Berliner collector in regards to originality and color of red Berliner horn. Still have some Complete Indexes to APM, only \$2.40 ea. while they last! (Covers Vol. I-VI). George Paul, 22 Orchard, Gowanda, NY 14070. (VII-2)

Buying and selling Edison cylinder phonographs. Also looking for flowered morning glory horns. Hawkeye Traders, 3238 N. Central Pk., Chicago, IL 60618. Or 312-539-8432.

## PHONOGRAPHS WANTED

Talk-o-phone phonos wanted. Also need 7" turntable and 3-spring motor. Will buy or will trade Talkophone horn. Steve Hobbs, 1116 W. Morgan, Kokomo, IN 46901.

(VII-8)

Columbia Type IS Graphophone parts, electric type. This one plays the 2" cylinders. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, NY 11226.

Edison Electric Class M, or parts thereof. Upper works for Bell-Tainter machine. Ray Phillips, 10107 Camarillo, No. Hollywood, CA 91602. Or (213) 877-0275 (office), (213) 877-8941 (home). (VII-3)

Capehart, Victor, RCA and Scott radio-phonograph combinations wanted. Also Wurlitzer jukeboxes 780, 950 and early wooden models. Call 717-875-4787 after 11 pm. Joe Weber, 604 Centre St., Ashland, PA 17921. (VII-9)

Would like to correspond with another owner of a Victor De Luxe Monarch. Info is needed on the type of finish on the cabinet and arms. Charlie Stewart, 900 Grandview Ave., Reno, NE 89503.

## HELP: I NEED PARTS!

I need a front grille for a mahogany Edison Amberola VI. Richard Hall, 15 Hallsey Lane, Woodbridge, CT 06525.

Want "hold-open" for Amberola 30; original Edison posters and ads, excellent 2-minute cylinders, Edison 4-min. Gem, Home, Standard, or Triumph phonographs. Lyle Boehland, 7137 Upper 139th St., Apple Valley, MN 55124.

Horn support elbow needed for Paillard external horn phonograph. Also hunting coin-operated phonograph in good condition. Stuart Stein, PO Box 303, Frederick, MD 21701.

## HELP: I NEED PARTS!

Wanted: Tonearm and horn for 20" outside horn Regina-phone. Ralph Schack, 614 Knox, Wilmette, IL 60091. Or (312) 251-6039 eve's.

(VII-2)

Collector wants lower base moulding, short side opposite crank for Edison Fireside Model B. R. G. Domingos SKC, EUPH Bldg. 2200 Box #371, NSB Bangor, Bremerton, WA 98315.

Edison Diamond A reproducer in exc. cond., Victor #10 reproducer. Slow play Victor discs from early 1930's, E.H. Scott Radios, Chicago. Bowen Broock, 4858 Willow Lane, Orchard Lake, MI 48033.

Want to buy reproducer and winding gear for a Busy Bee phonograph, and parts for small Edisons and a movement. George Velishek, 211 Jan-Jo Dr., Mankato, MN 56001.

Want help to complete my Victor I. Need original external horn, 16" long, 9 $\frac{1}{2}$ " bell, 1 $\frac{1}{2}$ " elbow. Also original elbow. Gary Earl, 406 Burnet Dr., Cobourg, Ont., Canada

Reproducer-Lakeside, Columbia (?). 2-4 minute cylinder type. 1 13/16" diam. approx. or any other that will fit. Also motor parts. Will answer all. Joseph Sedlar, RR 1, Box 54, Vestal, NY 13850.

Governor weight and spring for Edison electric cylinder phono (weight shaped like ball). Also stylus bar for Edison Standard Speaker. Buy or trade. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, NY 11226.

Want Victor #5 Orthophonic sound box to fit Victrola tone-arm on all-metal portable. Please contact David Spanovich, 215 - 7th Ave. So., S. St. Paul, MN 55075.

## HELP: I NEED PARTS!

Need motor parts or complete motor for small Columbia front-mount. Dan E. Roberts, 1209 27th St., Vienna, WV 26105. Or 304-295-9563. (VII-5)

Want original oak Music Master horn, crane, and bracket needed for Triumph. Dick Hack, c/o Rickey's TV, 19 Parole Plaza, Annapolis, MD 21401. Or call collect 301-841-6688.

Want part for Ultona: reproducer and weighted double-barrelled arm for Brunswick-Balke-Collender phonograph, model No. 200, pat. 9-18-1917. Alfred R. Henderson, 5208 Danbury Rd., Bethesda, MD 20814.

Need metal collar (not the elbow) for the elbow end of Victor V wood horn. George Fischler, 500 Adams Lane, #6D, N. Brunswick, NJ 08902. (VII-3)

Victrola XVII lid key-hole gold-plated escutcheon and screws, also gold-plated needle cups. Joe Terranova, 343 - 101st St., Brooklyn, NY 11209.

## RECORDS FOR SALE

Fifty 2-minute Edison cylinders for sale or trade. All excellent cond, w/ boxes in German. SASE for list. John Fleming, PO Box 1059, Spring, TX 77373. Or 713-440-3129.

Rare old 78's collection, pop music, 1906-1944. Must sell complete collection. Norton Fletcher, Beech Plain Rd., Sandisfield, MA 01255. Or 413-258-4520. (VII-2)

Send large SASE for my third list of cylinders, discs, needles, and parts. Amberola 75, \$395. or best offer. R.P. Marzec, 92 Swimming River Rd., Lincroft, NJ 07738. Or 201-842-7349. (VII-2)

## RECORDS FOR SALE

Vast stock of 78's, Edisons, LP's. Make specific requests. SASE. Ralph W. Sim, 64 River-view Rd., Clifton Park, NY 12065. (VII-8)

Collectors' Items of 44 records, mostly from 1901-1903. Some original Caruso. Make offer. Jim Shrum, 7611 Tattershall Way, Sacramento, CA 95823. (VII-4)

**Original Sounds of the 1890's.** New LP (reviewed in APM, VI-7, and Stereo Review, Nov. '80) features 22 Berliner discs, orig. recorded 1894-1899, including Sousa's Band, US Marine Band, Dan W. Quinn, Geo. J. Gaskin, Billy Golden, Arthur Pryor, many others. \$7.98 per copy ppd in US. **Westwood Records**, 2131 Greenfield Ave., Los Angeles, CA 90025. (VII-3)

Quantity of old cylinder records, plus numerous original piano rolls in boxes. SASE for list. Glenn Muckey, Box 605, Moneta, IA 51352.

Record Albums. Recordings from 1920's-60's Rodgers, Carters, Autry, Dalhart, Tanner, Acuff, Callahans, Stanleys, O'Day, Kincaid, Puckett, Moody, Macon, Wills, Wakely, Travis, Cooley, Guthrie, Lum-Abner, 1000 others. Huge catalog, \$2. **Country Music Sales**, Box 866-APM, Hot Springs, AR 71901, USA. (VII-2)

Have collected old records for 20 years, running regular country and bluegrass auction lists. I have accumulated so many thousands of jazz, personality, swing and rock LP's and 78's that I am starting auction lists of these records, so get in on the rare ones! Put your name on my list now. Bob Fuller, 1421 Gohier St., St. Laurent, Quebec, Canada H4L 3K2. Or 514-748-7251. (VII-2)

## RECORDS FOR SALE

**Over There:** 12 original recordings from World War I on one long-playing record album. Dating from 1914-1919, includes *Over There*, *Long Way to Tipperary*, *Pack Up Your Troubles*, *Long, Long Trail*, and more. Send check or money order for \$8.98 (NY residents add 66¢ sales tax) to: **Eastside Record Corp.**, Box 4022, Grand Central Sta., New York, NY 10163. (VII-2)

## RECORDS WANTED

**God Preserve the Tsar** by Lvov, played by orchestra only. Info on where I can buy it, and price. Walter Bodell, 246 13th St., Brooklyn, NY 11215. (VII-2)

Want cylinders by Cal Stewart, such as Uncle Josh's Rheumatism, Barber Shop, Putting Up Stove Pipe, etc. Send your list to Cecil Meek, Box 82, Meally, KY 41234.

Want 78 rpm recordings by Al Jolson, Victor, Columbia and Brunswick labels. State cond. and price. Roger Ledford, Rt. 9, Box 711, Hickory, NC 28601. (VII-5)

I would like to collect Royal Purple 29,000 series cylinders. Send No.'s you have and price. Thank you for helping. Doug Coward, 536 Lakeshore Rd. E., Mississauga, Ont., Canada L5G 1J3.

Want to buy 78 rpm records by "Whoopee" John Wilfahrts Orchestra on Vocalion, Okeh, and Brunswick labels. Robert Kalina, Rt. One, Webster, MN 55088.

**Label Collector** wants to correspond/trade/buy/sell rare, obscure, unusual pre-1942 78's. Also interested in selective records and labels from other eras. Dave Freeman, PO Box 1961, Des Plaines, IL 60018. Or 312-391-9466, from 9-4 weekdays.

## RECORDS WANTED

Blank cylinders, cylinders with jazz, dance music, ragtime, cakewalk, any Swedish title is of great interest. Also want banjo, violin and accordion solos. Have many cylinders to trade. Also want pantographic copying machine. State condition and price. Anders Schilling, Bjornsonsgatan 95, 16156 Bromma, Sweden. (VII-5)

Wanted: Steinway Piano, Classical records, transcriptions, cylinders, concert cylinders, Leica cameras & accessories, tapes of live performances of famous pianists, singers, opera, conductors. Al Brock, Box 13362, Atlanta, GA 30324. Or (404) 875-3129 (have answering machine). (VII-2)

Wanted: Recordings of the Manhasset Quartet and Diamond Four Quartet. Dr. Val Hicks, 2360 Westview Way, Santa Rosa, CA 95401. (VII-2)

Wanted: Records, sheet music: "Whadda ya wanna make eyes for" from "Follow Me" (1916), Col 2205; "Oh by Jingo!" from "Linger Longer Letty" (1919), record label unknown. State condition, price. Ralph Reithner, 2952 Magliocco Dr., #14, San Jose, CA 95128. (VII-4)

Want cylinders, 78's or Edison DD's containing **Xylophone**, bells, or marimba bands, especially those by **George Hamilton Green**. David Harvey, 82 Gainsborough St., #1A, Boston, MA 02115 or (617) 262-9828, collect. (VIII-1)

Will pay \$50 for Edison Blue Amberol #5617 by Posey Rorer & the N.C. Ramblers; \$100 for thin Edison #20005/11009 by Rorer & N.C. Ramblers. Will also buy old hillbilly records. Kinney Rorrer, Rt. 2, Box 119-E, Ringgold, VA 24586. (VII-2)

## PRINTED ITEMS FOR SALE

To add to the enjoyment of our hobby, why not try a subscription to **The City of London Phonograph and Gramophone Society?** We despatch our magazine, *The Hillandale News*, by airmail for \$10. per year, \$8.00 via seemail. Subscriptions should be sent to B. A. Williamson, 157 Childwall Valley Rd., Liverpool, England L16 1LA. Payment should be made to C.L.P.G.S.

*Talking Machine Review International:* A bi-monthly magazine for all interested in cylinder or disc phonographs; the artists on the cylinders and discs; repairs; and all the many facets of recording. Annual subscription is \$14.00 or \$22.00 by air. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review**, 19 Glendale Rd., Bournemouth, England BH6 4JA.

(TF)

**Edison Blue Amberol Recordings, 1915-1929** by Ron Dethlefson (Vol. II) is finally ready! This book weighs 5 pounds, has over 512 pages, comes in beautiful blue and orange hard-bound covers. It simply will take your breath away. Has many photos of machines, artists, ads, etc. as well as a vast amount of info on cylinders, discs, electrical and acoustic techniques, record jackets and brochures, etc. Only 500 deluxe copies have been printed. Please order from Ron Dethlefson, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

Send for your Catalog of **Phonograph, Jukebox, and Player Piano Publications** to: AMR, P. O. Box 3194, Seattle, WA 98114. (VII-2)

## PRINTED ITEMS FOR SALE

Why not subscribe to the journal from "Down Under?" *The Phonographic News*. It is \$10.50 for 6 issues seemail. Also, Diamond Disc Instruction Manual Reprint, \$2.60. Other items available. Write to the **Phonograph Society of South Australia**, P.O. Box 253, Prospect 5082, Australia.

## PRINTED ITEMS WANTED

Old phonograph and record catalogs bought, sold, & traded. Please write to Tim Brooks, 84-22M 264th St., Floral Park, NY 11001

## ITEMS FOR TRADE

Trade or buy - want Victor Orthophonic. Have 1924 Regal "Los Angeles" radio to trade, Western states only. Allan Hirsch, 4 La Foret Ct., Oroville, CA 95965. Or 916-589-0138.

## MISCELLANEOUS FOR SALE

**Jukebox the Golden Age.** A pictorial guide to collectible jukeboxes, 65 pictures in color. 104 pages hardbound. It's pure cream! \$13.95/UPS. Jukebox Collector, 2545 AP SE 60th Ct., Des Moines, IA 50317. (VII-2)

**Nipper Decal** for Victor wood horns. Nice. \$3.25 postpaid. Ken Blazier, 2937 Elda St., Duarte, CA 91010. (VII-10)

Is your Edison Opera complete? Yes? Are you sure? Well, maybe, but if your Amberola IA, IB, III, Opera or School does not have the little plugs in the oil holes, it **should** have. The IA has 3 and the rest have 5. I have them for quick delivery at 75¢ ea. ppd. Solid brass. Wendell Moore, RR 2, Box 474H, Sedona, AZ 86336. Or 602-282-3419. (VII-7)

## MISCELLANEOUS FOR SALE

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Floral Park, NY 11001



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plus freight

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Tel (607) 797-4872  
ask for our complete catalog  
(VII-4)

# Edison Phonograph Monthly

Some Highlights of Volume VII, 1909 (312 pages)

Jan.	<i>Good lessons for all Edison Dealers</i>
Feb.	<i>Cylinders will now have printed top labels</i>
Mar.	<i>Important improvement in governor collars</i>
April	<i>300 cylinder records to be withdrawn</i>
May	<i>Note Triumph Model A and B differences!</i>
June	<i>The new Fireside phonograph announced</i>
July	<i>J. P. Sousa signs Edison contract</i>
Aug.	<i>First cygnet horns announced</i>
Sept.	<i>2- and 4-minute Maroon Gem unveiled</i>
Oct.	<i>President Diaz of Mexico makes a record</i>
Nov.	<i>Amberola I (2-4) announced to the Trade</i>
Dec.	<i>Some notes on our Stella Mayhew</i>

All books are serially numbered as this is a limited printing. Additional volumes are in production and all are bound in deluxe red and gold hard covers. These are true facsimiles of the *original* Edison Dealers' Trade Magazine. Each volume has at least 180 pages, Vol's VI and VII have 312 pages, all with much fascinating information and pictures. The first five volumes are \$12.95 each, and Volume VI and VII are \$13.95 each.

Vol. VIII coming!

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Vol. IX coming!

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(VII-5)

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METAL HORN

**495**  
WOOD HORN

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### Victor Trademark Table Lamp

A unique addition to any phonograph collection, or collector's room. Limited edition reproduction. Each lamp is handmade of honey colored stained glass, numbered and signed. Color photo \$1.00. Table lamp with base, only \$249.00. Hanging lamp, only \$229.00. Lamps shipped postpaid. Please allow 4-6 weeks for delivery (Satisfaction guaranteed). Order from SPECTRUM ENTERPRISES, 506 Hazelwood Dr., Easton, MD 21601. (VII-2)

"Edison" decals as found on cylinder and disc cabinets, excellent replicas. Featured in APM. \$1.75 ea. or 5/\$7.50 plus SASE. Charlie Stewart, 900 Grandview Avenue, Reno, NV 89503. (VII-3)

Sonor a semi-permanent needles. Two sealed packets of five. One packet loud and one medium volume. Only \$3.50 ppd. Charles Barby, 56 Carriage Hill Lane, Poughkeepsie, NY 12603. (VII-3)

## MISCELLANEOUS WANTED

Need info on old typewriters? Send SASE to Don Sutherland 28 Smith Terrace, Staten Island, N.Y. 10304. Will buy or trade.

## MISCELLANEOUS WANTED

Want to buy old cameras and Daguerreotypes, stereo cards, etc., Send \$1 for my illustrated sales list. Mark Koenigsberg, 292 Main St., Unit J, Madison, NJ 07940. (201) 966-1009.

I will buy or trade for Edison Home Kinetoscope films and projectors, original literature, parts and related materials. Reid Welch, 8034 West 21 Court, Hialeah, FL 33016. Or (305) 821-2702. (VII-10)

Info wanted on all type needle tins and packages: advertisements, catalogs, articles, etc., anything that will assist in dating of items. Brewster Ames, Jr., 9 Overlook Drive, Bedford, MA 01730. (VII-4)

Any young collectors in phonograph-land under age 20? Let me know that you exist. I'm a young collector too! Kevin Jarvis, Rt. 2, Box 120, Bumpass, VA 23024.

## PHONOGRAPH SHOPS

**OLD SOUND!** A Museum of Antique Phonographs and recording Technology on Cape Cod. Beautiful displays, plus shop for machines, sheet music, records, services, etc. Also available for professional lecturing service and entertainment. *Old Sound*, Rt. 134 near 6A, East Dennis, MA 02641. Or 617-385-8795.

(VII-4)

## PHONOGRAPH SHOPS

**The Antique Phonograph Shop** carries all makes of phonographs, repairs, parts, cylinders, and disc records & accessories. Located conveniently on Long Island in New York, just 1.5 miles east of Cross Island Parkway, exit 27E. Shop hours are: Wed's 10:30 - 5:30, Thurs. & Fri. 11 am - 8 pm, and Sat. 10:30 - 5:30; also by app't. Dennis and Patti Valente, **Antique Phonograph Shop**, 320 Jericho Tpke., Floral Park, NY 11001. Or 516-775-8605. Give us a call! (VII-4)

## SERVICES

Experienced machinist with home shop will repair any reproducer; machines professionally cleaned and repaired. Will buy any reproducer parts. **Randle Pomeroy**, 54 - 12th St., Providence, R.I. 02906. Or 401-272-5560 after 6 pm. (VII-3)

**REPRODUCER REPAIRING** Twenty years experience repairing all types. Phonograph collectors and dealers everywhere know me for the very highest quality workmanship. We repair any reproducer that is repairable. A large SASE will bring you our parts, repair and price list. Also some reproducers, phonographs and music boxes for sale. Gene Ballard, 5281 Country Club Drive, Paradise, CA 95969. (VII-2)



## WAVES

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